6: Lisiansky T-5 (1803-1806) 1814 OX6 Marquesas OX6

1804. May. Arriving at the King's abode, we made a disposition of our armed force, and then entered a building resembling a summer-house. The foundation was of stone. The sides were constructed with poles, placed horizontally one upon another, some of which were moveable, to admit air and light. The roof, which was covered with leaves of the bread-fruit tree, had only one slope. The front of the building had a door in the middle, about five feet high and three broad. 648 342

The inside of this edifice was divided lengthwise into two parts, by means of a large piece of wood, like a beam or rafter, placed on the floor. The division furthest from the entrance was covered with mats, spread upon clean dry grass, and answered the purpose of bed-chamber and drawing-room. [352]

The walls of the building were hung on the inside with several domestic utensils, made of the calabash; and with stone axes, pikes, clubs, and other instruments of war. In one corner of the room was a curious sort of drum, made of the hollowed trunk of a tree, and covered with the skin of the shark. [353] [534]

Adjoining to this habitation was a small store-room, the entrance of which was from within, and so narrow and low, that it was difficult to creep through it. There was also another tolerably large building or room, apart from the house, where his majesty, on particular festivals, takes his meals. [343]

On our entrance, we were received by the king and queen with great politeness: several of the royal family were present, and in particular the king's daughter-in-law, called the Goddess of the Bay. I questioned this goddess, by means of Roberts, 648

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6 .

absent (Pl. XVII, *a-b*). One figure (Pl. XVII, *c*) has a triangular body and thin, spindly legs. 531X

One motif which recurs a number of times seems to be a conventionalized representation of a human being. It depicts only the head and shoulders, the head being a triangle with apex pointing downward and joined to an inverted U. In some figures there is a longitudinal line drawn through the center of the U, making that portion of the figure look like a small letter m. This third or central vertical line represents the trunk of the body, while the outer lines represent the shoulders and the arms of the person (Pl. V, *b*).

USE OF DECORATIVE DESIGNS

Except for objects carved in recent years there is little indication that the carver had a preconceived notion of the completed decoration. The Marquesan did not make a pattern and then arrange his designs to achieve a symmetrical effect. He used whatever designs occured to him at the time so that no two objects are decorated exactly alike and seldom is an object found which has what is known as balance. Certain carvers did, however, develop an individual style and their work may be quite easily recognized even in a large collection by the choice of designs, the general arrangement of the designs, or the technique in the carving.

Designs on House Posts

In addition to house posts carved in the round according to the tiki convention (p. 5) there are a great many posts with angular geometric and curvilinear designs. In former times the designs were cut on the posts by stone adzes but metal tools have been used for many years. This change has had very little influence upon the selection of designs. 531X 412 353

It will be noted that the designs are never applied in a continuous band running the full length of the post but are carved in sections of various widths. Each section is separated from the next either by a single line or by a group of parallel lines at right angles to the long axis of the post. A few posts show an irregular longtitudinal division somewhere near their center. This consists of an area of uncarved wood separating the carvings of different designs. 531X 353

Angular geometric motifs are predominant in the designs on house posts but compared with recent work the older carvings show a more liberal use of curvilinear patterns. With the assistance of Ralph Linton (22) the following summary of the design elements and motifs used in the house post decorations has been prepared:

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

X 531 353

ANGULAR GEOMETRIC DESIGN ELEMENTS

1. Straight horizontal grooves used singly or in series to separate the sections or zones of more elaborate design and also to fill zones (Pl. II, *a*). Variations of this design element include:
   a. Horizontal grooves with length equal to half the width of the post, arranged in two vertical series so that the outer ends of corresponding grooves of each series are at alternate levels and their points interlock (Pl. II, *b*).
   b. Horizontal grooves with length equal to one-third the width of the post, arranged in three vertical series, the outer ends of corresponding grooves of the two outer series being at the same level and the inner series alternating with them (Pl. II, *c*).
   c. Horizontal grooves with length equal to one-fourth the width of the post, arranged in four vertical series, the outer ends of corresponding grooves of the two outer series being at the same level and the two inner series alternating with them and with each other (Pl. II, *d*).
2. Straight diagonal grooves, used to fill zones (Pl. II, *e*).
3. Series of parallel horizontal zigzag lines (Pl. II, *f*).
4. Narrow bands of plain alternate interlocking triangles (Pl. II, *g*).
5. Groups of four triangles meeting at their apexes, their bases forming the sides of the zone, the interior of the triangles being filled with:
   a. Lines parallel to the base.
   b. Lines parallel to one side.
   c. A series of V's, diminishing in size as they approach the base with sides parallel to the sides of the triangle. Two or more varieties of fill may be used in different triangles of the same zone (Pl. II, *h*).
6. Diamond-shaped figures:
   a. Large diamonds with lateral corners touching the edges of the post, leaving four triangles in the corners of the zone (Pl. II, *j*).
   b. Small diamonds arranged in close order to fill the entire zone. The space within these diamonds is filled either with concentric diamonds or with angular (commonly broken) spirals, with sides roughly parallel to the sides of the diamond (Pl. II, *k*).
7. Wide straight lines with one or both edges scolloped (Pl. III, *c*). The lines in some designs are so arranged that the edges of the scollops nearly meet, giving a beaded effect approaching that found in bowl decoration. In other designs the scollops interlock in such a way that a wavy line is formed. The wide scolloped line is carved in horizontal position, worked into zigzags, into a series of V's filling a triangular space, and into an angular spiral.

CURVILINEAR DESIGNS

1. Circles, single or in concentric series (Pl. III, *e*).
2. Ovals, single or in concentric series (Pl. III, *f*).
3. Portions of circles and ovals, commonly half or quarter sections, plain or filled with lines parallel to the circumference. (Pl. III, *g-h*).
4. Parallel wavy lines (Pl. III *a*).
5. Irregular curves. In some of the older house posts the irregular curves are worked into mazes that fill entire zones (Pl. III, *b*).
6. *Mata* (Pl. XII, *A*, *a-e*; *B*, *a-d*).

Of the curvilinear design elements the segments of circles and ovals appear to be most in favor, the irregular curves taking second place.

Many house posts show angular geometric and curvilinear patterns employed together. There are zones in which a series of concentric ovals is superposed upon a series of concentric diamonds, zones of concentric circles upon a background of horizontal parallel lines (Pl. III, *e*), and

9: Greiner E-4 (no date) 1923 OX6 Marquesas OX6

zones in which a semi-circle is substituted for a V in a series of V's, used to fill a triangle. One post shows a series of concentric ovals superposed upon a series of V's, and a group of six wide horizontal lines superposed upon the concentric ovals making a triple overlapping of design.

One design motif consists of two quarter sections of concentric ovals placed side by side so as to form a half oval with the sections separated by two, or by three, horizontal lines which project out beyond the outer oval. (Pl. III, *g*). This design is probably related to the concentric ovals pierced on one side by a horizontal line, used frequently in under-arm tattooing (18).

Members of the Bayard Dominick Expedition photographed a house post which displays a zone filled with two segments of concentric ovals and a small pierced oval so arranged as to give the appearance of a *mata*. The representation may not have been intentional, for no other example of a *mata* carved on a house post is known.

Designs on Canoe Models

The study of designs used to decorate canoes has of necessity been limited to an examination of canoe models as no complete Marquesan canoes have been preserved from ancient times and the fragments of old canoes photographed by members of the Bayard Dominick Expedition do not show any designs. The old canoe models in the collection of the Bernice P. Bishop Museum are very exact in their construction so that it seems probable that the designs carved on those models are likewise good replicas of the ones formerly used. The newer models are carved on the bottom as well as on the bow, stern, and side planks. Canoes which actually saw service were not carved in this manner and it is therefore difficult to judge the value of the designs on the recent models.

Like the house posts, the designs on the canoe models are inscribed between parallel lines which run transversely to the long axis of the canoe. These zones are of various widths and some of them are divided longitudinally. Both angular geometric and curvilinear patterns are used separately and in combination. On the bottom of one model are no angular geometric patterns and on the side planks only two angular figures consisting of concentric triangles at either end (Pl. VI, *d*). One motif on the top of the bow piece combines angular geometric with curvilinear figures.

The bow and stern pieces and side planks of most of the canoe models are carved with purely angular geometric designs. These are for the most part straight, horizontal, and diagonal grooves used in series to separate zones and also to fill zones, diagonal grooves so arranged as to give the